

CONOVER

BUILDING FOR WORSHIP

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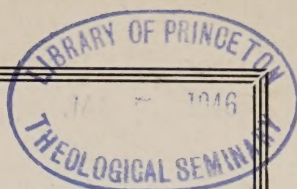






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# BUILDING FOR WORSHIP

*By*

*Elbert M. Conover*



A GUIDE FOR THOSE CONCERNED WITH PLANNING FOR  
ROOMS AND EQUIPMENT FOR CHRISTIAN WORSHIP AND  
THEIR CARE AND USE.



THE INTERDENOMINATIONAL BUREAU OF ARCHITECTURE  
237 FOURTH AVENUE, NEW YORK 10, N. Y.

PRICE 50 CENTS

## BUILDING FOR WORSHIP

To ministers and to workers in Christian Education who are leading persons into enriching experiences in Divine Worship.

Christianity cannot be maintained and advanced apart from the gathering together of the disciples for vision, forgiveness, instruction and enlistment. Even the prayer taught by our Lord is to be said with others—"Our Father . . . forgive us . . ." This requires a PLACE devoutly and intelligently planned to make possible the most resultful exercises of corporate worship and observance of the sacraments.

\* \* \* \*

This manual is written after an experience of more than twenty years in studying with local churches and architects the problem of rebuilding churches so that a more effective setting for worship and preaching might be achieved, and in the work of counseling in the planning of new edifices for many congregations throughout the country.

The author has studied the church buildings in every part of the United States and many of the cathedrals and parish churches in Europe. Innumerable conferences have been held through the years with church architects, ministers, teachers and laymen who are deeply concerned for the effectiveness of the churches in these times.

In our congregations, every member should be permitted to feel a share in the responsibility to prepare and maintain the House of God. This book has been designed with a view to the interest of the church members as well as that of the leaders in a building or improvement enterprise.

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## *The Place Where People Worship God*

The scene of the living drama of the pilgrimage of the soul to the realized Presence of God must be no ordinary place. Worship—the act in which man withdraws from the world and presents himself to God—is the heart and sustaining basis of religion. Corporate worship, in which the fellowship of God and the drawing together of the people of God as a family are achieved, requires for its continued effectiveness a PLACE set apart for this holiest of the human experiences. The high and holy purpose of community fellowship with God may be retarded and hampered or encouraged and facilitated by the setting and environment provided for it.

Effectiveness of the place of Worship does not depend upon its size or cost. A wayside cottage may have far more “hominess” expressed in its architecture than a raucous mansion. Imponderable principles govern here.

The competent architect and the thoughtful leader in worship know that light and shadow, proportion, scale, evidence of permanence, suitability to purpose—all, with unrelenting power, help determine how effectual the service of Worship may be.

“In this place” is an expression of significant import. There must be a PLACE to enable the Christian family to observe the words of Jesus, “This do in remembrance of,” a PLACE where they may come and be baptized, and where it is known that the Bread of Life is broken.

Here the unity of all creation is manifest. The material and the spiritual are combined. The natural approaches the Supernatural. If any place on earth may be called “the Gate of Heaven,” surely it should be the sanctuary dedicated to the worship of God.

The sanctuary is a place of vision. It was in the temple that Isaiah received a compelling vision. From the temple he was sent forth to help heal the hurts of the people. If the healing of the nations is to be accomplished it must be by wisdom and sacrificial service springing from the place of prayer and vision.



***“Enter into his gates with thanksgiving,  
and into his courts with praise: ”***



## *A Significant Movement in American Protestantism*

Among American Protestant communions a desire for deeper reality in Worship has been a notable concern for many years. A wealth of experience in Worship values has been achieved, recovering much that had been lost during the frontier periods in the nation's history.

An excellent literature on Worship has been developed, and is now a part of the rich treasury of Christian expression. This remarkable movement in American Churchmanship calls for a literature to inform and to witness concerning the construction and use of housing and equipment for such a high purpose as Christian worship and for training in Worship. Reports concerning the employment of the arts allied to architecture are needed, as well as an exploration of further possibilities in building new churches and remodeling thousands of drab and meaningless buildings that still hamper the work of the Church, and even prevent much needed worship experiences, and which in hundreds of places must continue to be used for a long time.

This book is designed to help church people to study the problems related to the physical equipment necessary for leading and experiencing effective services of worship and for observing the sacraments; to state their programs to the architects and builders; and to help in examining and changing existing rooms and equipment that are in need of improvement; and to help in the study, revision and approval of plans offered by architects for new buildings and improvements.



PRESBYTERIAN CHURCH, KING'S MOUNTAIN, N. C.  
Sundt, Wenner, Fink & Thomas, Architects



## II.

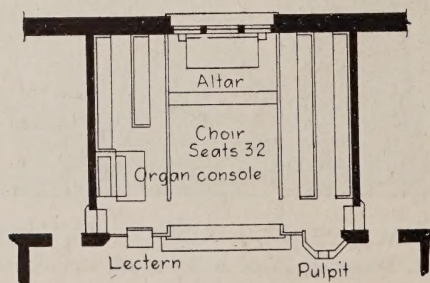
### *Auditorium to Sanctuary*

An auditorium is a place where people sit to listen and observe. It is for an audience. It may be "cozy" and homelike. The Church of God is a worshipping congregation. The word "auditorium" is being eliminated from the vocabulary of American Protestants. Its former widespread use indicated how far church people had departed from the Christian concept of worship. The first Lord's Supper was held in an *upper room*—not in an auditorium. The progression from "auditorium" to "sanctuary" is in keeping with a more reverent consideration of the Church of Christ. As to the term "sanctuary", we realize that some communions have always recognized a distinction of sacred use as between the nave and sanctuary, but in large areas of Protestantism we consider it a great advance to get rid of the horrible word "auditorium" and so use "sanctuary" to indicate the entire room used for worship services and not always confining our references to nave.

Worship and preaching have suffered severe handicaps in the "auditorium". The disadvantages of preaching in front of a center aisle, of having the choir banked in bleacher formation back of the preacher, the awful display of pipes in front of the organ, and many other distracting features have encouraged the change. In books on church work, some writers when speaking of the plan of the "auditorium" referred to the way people gathered in the open air, apparently in a rounded formation, and therefore deduced that a church should be shaped like a clam shell. A sanctuary does not present the same conditions as an open-air grouping where there are no side walls or roof. Acoustical results are much better within a rectangular room with the people grouped directly in front of the speaker rather than scattered right and left, far to the sides.

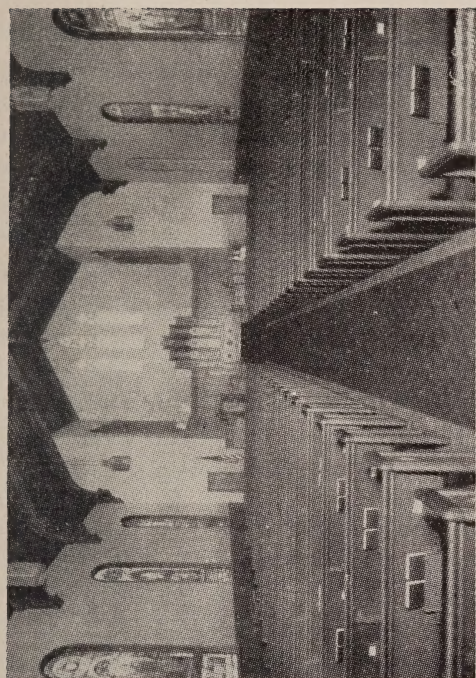
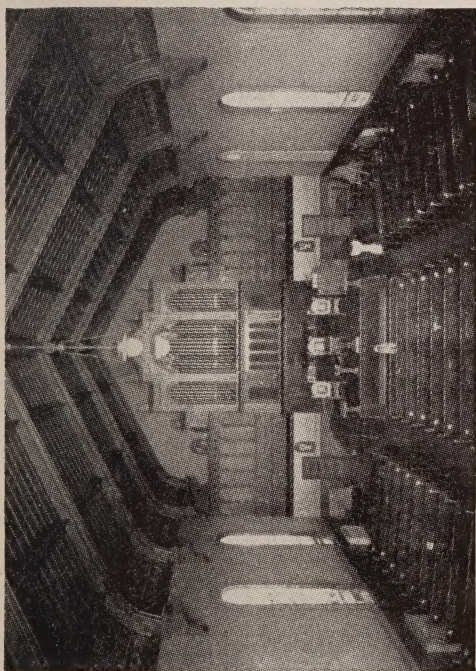
Throughout American history, some of the most effective preaching has been from the so-called "divided chancels." This is true today.

Our task is to make the sanctuary consistently effective for the whole service of worship without hampering any part of it. That this can be done is evidenced in many churches of different types of architecture.



A SIMPLE CHANCEL PLAN





FIRST PRESBYTERIAN CHURCH, SPRINGFIELD, ILL.

Jansson, Architect

### From Auditorium to Sanctuary.

The removal of the dummy organ pipes, reseating the choir so the singers do not face the congregation, changing the convention hall type of platform to the chancel arrangement and other reasonable changes mark the recovery of better religious architecture in many American Protestant churches during the past twenty or more years.



### III.

## *The Requirements of an Effective Sanctuary*

Those who lead in the planning of the Place for Public Worship must be assured that the sanctuary will contribute by its total setting and by the environment it creates to the accomplishment of the purposes of the activities which it is designed to shelter. The room designed for effective private or group worship does much more than shelter the leaders and participants in the exercise of divine worship. The well designed room encourages and advances worship. The room must be inviting, a place where people will be glad to come. It must create in the worshiper a sense of nearness to God without a feeling of withdrawal from other worshiping persons or complete isolation from the world. Just as the needs of the crowd were in the mind of Jesus while He was on the Mount of Vision, so the Sanctuary will not be a place of escape but of vision and reenforcement, from which the Christian will be encouraged to go back to the ever present round of human living and service.

There must be no intruding elements to distract the attention of the worshiper—no glare from badly placed windows or from bad lighting. A well designed Sanctuary will have a chief focal center. This will invite attention and secure interest. Beauty of line and color and glorified light from the windows will lead the individual and unite the congregation into the fellowship of worship. Symbols will help the worshiper recall great heights of Christian faith.

Good light, adequate ventilation and heating will relieve one from annoyance. The sermon can be received by prepared worshipers without the handicap of untoward conditions. There is no excuse today for an echo in any room or other unsatisfactory acoustical conditions. Indeed there is no excuse for any unwelcomed feature in the room.

A satisfactorily designed sanctuary is a powerful means of evangelism. To it people will wish to return. In it there is every encouragement for their entering the fellowship which is the Church.

The leader will do well to prepare a check list of items on which he will have the architect's assurance that all will be included. The list will include: effective plan and proportion, acoustics for speaking and music, light, color, glass, heating, ventilation, flooring, furnishing, etc.



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- MALTESE CROSS -



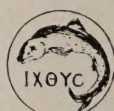
- CROSS-LAMBEAU -



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OUR SAVIOUR -  
THE AGNUS DEI &  
BANNER OF VICTORY -



- THE FISH -  
- WITH I X Θ Y C -



## IV.

### The Floor Plan of the Sanctuary

The floor plan of the church building is of the highest importance, and should be thoroughly considered and practically approved before attention is drawn to the exterior design. Many church building programs have failed because the architect "sold" an attractive exterior design without having been required first to develop a satisfactory floor plan. A good plan can always be suitably housed in a design in any one of several possible "styles." Get the plan right. Then a skilled architect will give you an attractive and distinctive exterior design without the necessity of any "dressing up."

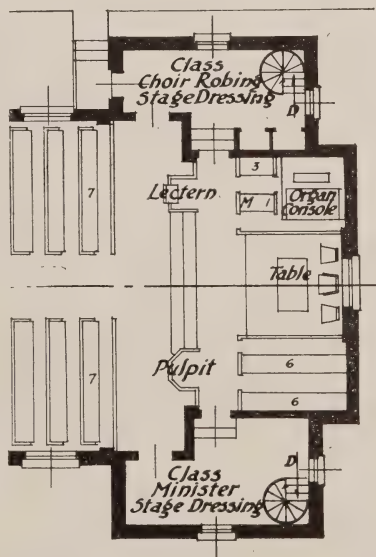
In laying out the floor plan, the purpose of the building must be thoroughly recognized. Indeed, it must become a deep conviction with those who are to determine the plan. One pastor of a successful church building program says that their building is successful because those responsible for developing the plans understood what goes on in a real church—even what goes on in the minds and emotions of the people.

A sanctuary is planned not for the congregation only. The requirements of the minister, the choir and the others who assist in the highest of all human experiences—that of the worship of the Everlasting God—must be in the minds of those who lay out the floor plan. The plans of some churches are as unsuccessful as a baseball ground would be where comfortable seating was provided for the spectators but only half enough space for the players. Most baseball addicts would prefer to view a two-hour game standing on their feet rather than have the

#### FLOOR PLAN OF A CHANCEL

The stage of the fellowship hall is below.

A communion table rather than an altar is used.





needed playing space limited. The seating of the spectators is secondary because the game is the thing of importance. In too many churches, the first consideration has been given to the accommodation of the congregation. The sanctuary plan, generally speaking, provides several principal elements—the nave for the congregation; a chancel containing in most churches the choir, the pulpit, the lectern, the baptistry or font, possibly a communicants' railing, an altar or communion table, and clergy stalls; a narthex or vestibule, which is the place of transition from the outside world to the place of worship; and the sacristy for storing and preparing equipment for use in the communion service; and usually space for the organ. (A traditional location of the baptismal font is near the entrance to the nave).

The joining of the chancel to the nave may be marked by an arch, although not always, for there are many advantages of carrying the roof line above the nave clear through to the chancel wall. In many churches there is a distinction between the chancel and the choir. Sometimes the beginning of the chancel is marked by a step and communicants' railing or a rood screen or rood beam. There is a definite trend in Methodist Churches, for example, toward having the communicants' railing directly in front of the altar or communion table.

It is not our purpose to lay down rigid rules. The best rules are dictated in each case by conviction as to purpose, suitability and beauty. After deciding upon the space and minimum requirements for a successful chancel, the nave may be planned. In determining the size of the nave, keep in mind how frequently it is to be used. Are we to expect everyone to attend worship at the same hour, and at all other times to find a church with closed doors? The rapidly developing trend toward having at least two services on Sunday morning will make it possible for wise churches to have edifices of more excellent and permanent construction, well filled on ordinary occasions. Several services may be held on special days. Money may then be saved for improved quality in the building and for increased leadership.

*Insist that the nave be not too wide in proportion to the length.* This has been one of the outrages in American church building—great wide naves requiring an excessive roof load and increased height to avoid a squatty appearance, the result being a “glorified barn” type of church. The nave should have a proportion of two feet in width to five in length. Proper proportion demands that the height of the side walls be increased as width and length are increased. It is difficult to provide a focal point for a square room and to avoid the impression of emptiness.



The acoustical results are better in a room that is much greater in length than in width. The voice sounds travel directly forward with much greater speed than the sound waves spread laterally. The congregation is seated more directly in front of the speaker.

The clerestory type of construction with side aisles separately roofed greatly improves the proportions of the room. There has been a fear in some Protestant churches that late-comers might be seated behind a pillar (where they may well deserve to sit) and the many advantages and economy of wide side aisles have been overlooked. The clerestory type of building eliminates, in proportion to the floor space, considerable volume from the heating load. The clerestory windows admit light to the middle of the nave. The excessively wide roof spans are avoided.

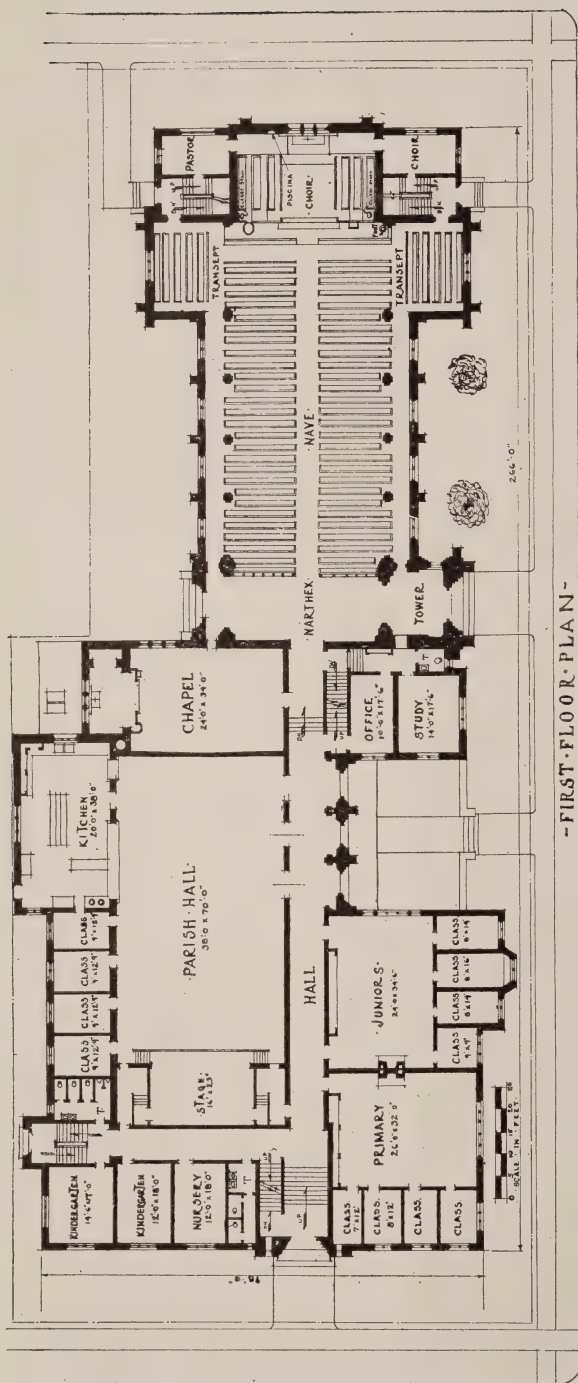
As compared to a gallery, overflow seating space in the side aisles has many advantages. A gallery is a very questionable convenience. Sometimes the height of the entire building has been increased several feet in order to have a gallery. Never extend a gallery beyond the narthex. Before deciding upon a gallery, remember the cost of the two stairways necessary for safety and the number of sittings eliminated from the main floor plan by these stairways.

Do not fill the entire floor area with fixed pews. The floor of a church must be level. Never pitch or slant the floor. Have a removable platform within the pulpit if thought necessary, but never have a sloping floor.



The vertical note in Christian Architecture well expressed in "Colonial Architecture." A beautiful blue dossal cloth is fixed tight (not in folds). Note prominence of the preaching pulpit.

JAMAICA PLAIN, CONGREGATIONAL, BOSTON  
Collens, Architect



-FIRST-FLOOR-PLAN-

CALVARY METHODIST CHURCH, FREDERICK, MD.  
Sundt, Wenner & Fink & Thomas, Architects

This plan was carefully studied for a certain building program. Several elements are worthy of note. The extended work of the church and its essential unity are recognized. Fellowship and Christian education lead forward to worship. The position of the chancel permits entrance into the sanctuary from the parish house rooms as one faces the chancel. The choir coming from the church house may proceed up the center aisle and easily enter the chancel at the proper point of entrance. Transepts provide many additional sittings near the chancel. The chapel is well sound proofed and easily accessible from the main tower entrance and from the church school rooms.



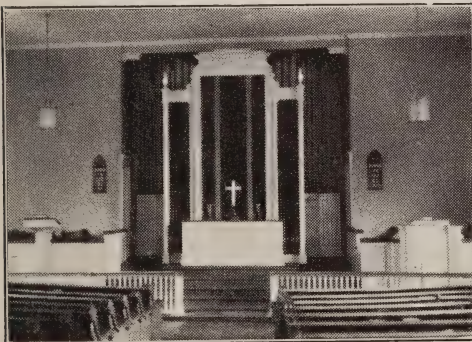
## For the Ministry of Preaching

Let us consider the sanctuary from the viewpoint of the pastor who is concerned for the effectiveness of his ministry of preaching. He will have a check list of the items concerning which he must be assured by the architect, and items for which his assurance must come from within himself.

An architect who knows his sacred business as the designer of the House of God (we are not talking about those whose practice has mainly had to do with the building of factories, hotels or office buildings) will assure the preacher that he may be heard by the people who have normal hearing without the handicap of mechanical devices in the place of worship, and that there will be no echo. Of course, the preacher must have a voice trained to speak so as to be heard in a sanctuary of a sensible size.

The room must be one that will attract people even if the sermon alone does not give them a spiritual appetite. The people will have a sense of gladness. The total impression of the service will be favorable to religious growth. The people will wish to return.

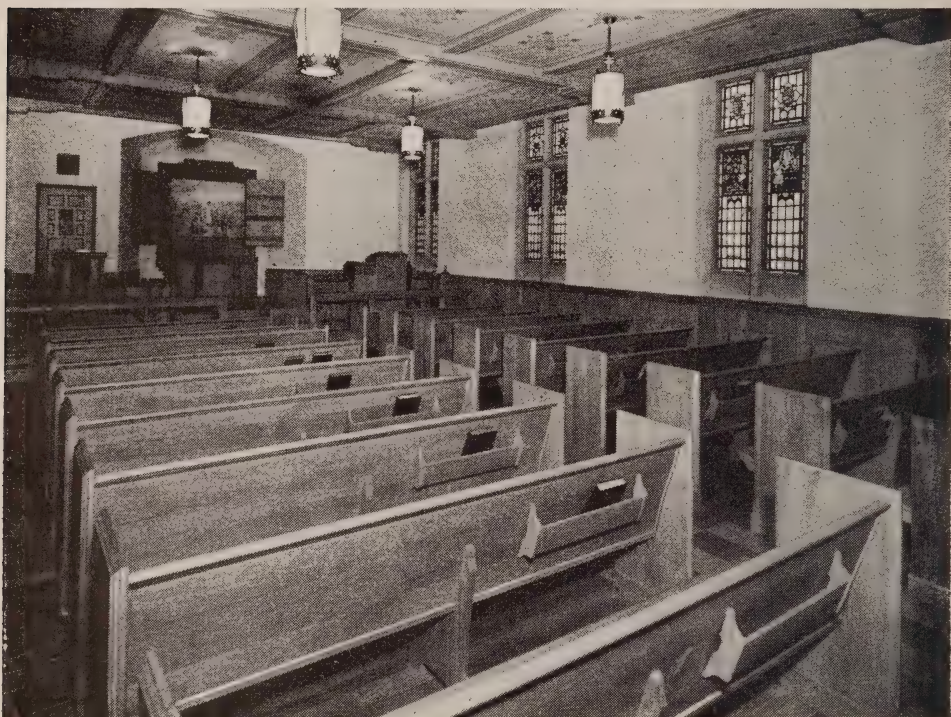
The setting for worship must assist in holding the attention of the worshiper and assist the preacher in impressing and convincing his hearers. Elements that compete for attention during the sermon such as a choir staring into the faces of the congregation, or such irritations as bad lighting and windows in front of the congregation that cause a glare must be avoided. The room plan must be one in which the entire congregation faces the chancel rather than other groups in the room. The choir must have as its principal objective the encouragement and assistance of the congregation in worship, and not to entertain or to display their attractive faces before the worshipping congregation.



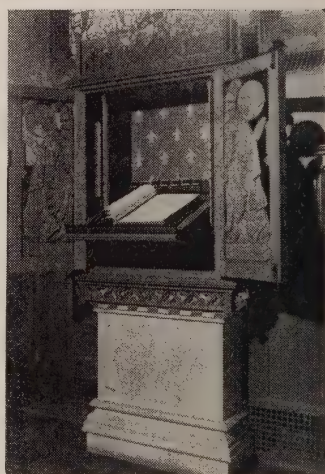
A remodeled platform where the organ remained in place. At McConnellsville Ohio.



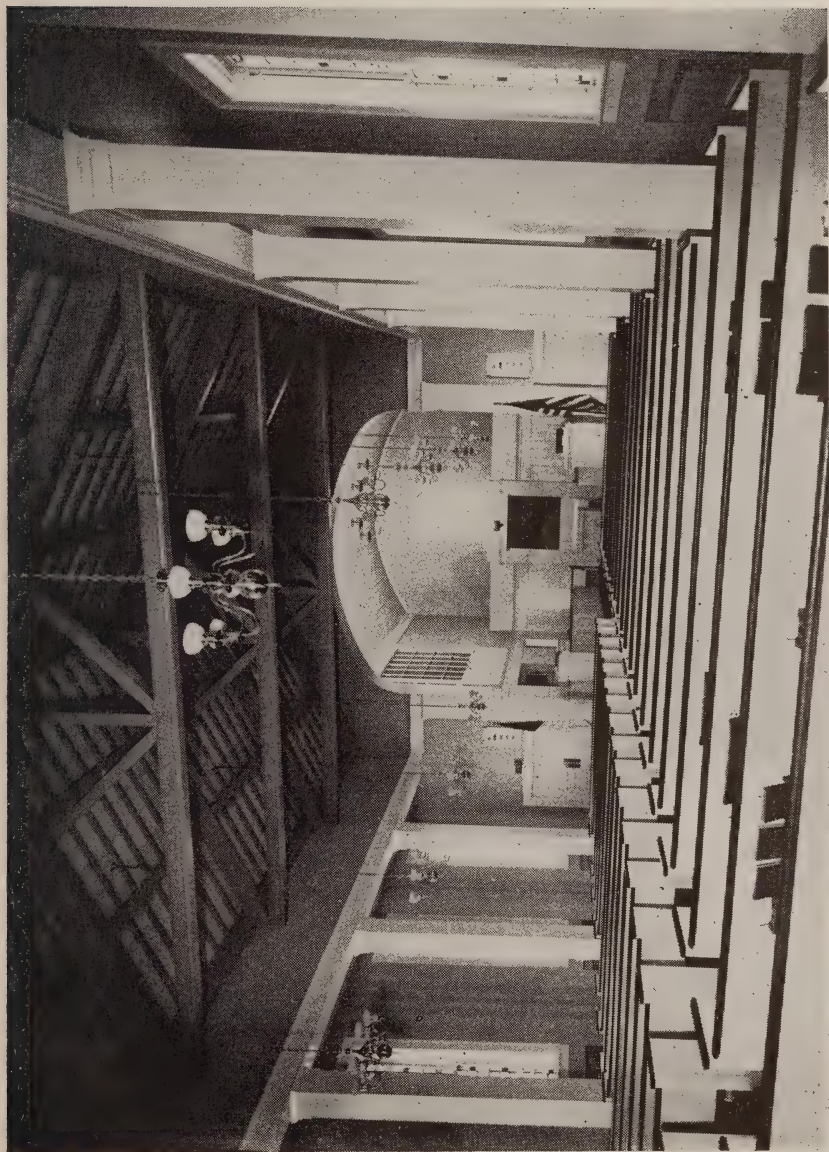
Should the preacher see everyone to whom he preaches? This is impossible in a room of excessive width where some are always out of his line of vision. In a clerestory church with pillars—even in a large edifice—those who cannot see the preacher, if the pulpit is not set far to one side of the room, are very few. And let it be remembered that God is more important to the service than the preacher.



CHILDREN'S CHAPEL, TRINITY METHODIST, YOUNGSTOWN, OHIO.  
Wenner & Fink & Goodwin, Architects  
THE CHILDREN HELPED PLAN WINDOWS AND SYMBOLISM.







FIRST BAPTIST CHURCH, BRADFORD, PA.  
North and Shelgren, Architects.



ONE IS IMMEDIATELY IMPRESSED THAT THIS IS A PLACE DEVOTED TO CHRISTIAN WORSHIP.

## VI.

### The Chancel and Its Equipment

In this little book we consider all of the space in the principal worship room of the church beyond the space in front of the first pew as the chancel. Usually a chancel contains the choir.

From the standpoint of practicability, as well as of effectiveness, the chancel arrangement illustrated by the cut increasingly is found most satisfactory in churches of all types throughout the country.

The choir is not on display and does not face the congregation. The choir leader, following an increasing demand, need not be conspicuous and yet, standing in one of the front rows, he may give effective leadership. The pulpit may be so placed that choir director, organist and con-



sole may be hidden. Of course, some of the greatest choral singing in the world is done without a leader being visible to the congregation. The chancel provides a suitable focal center for the sanctuary. The arrangement gives to each part of the service its meaningful setting. The plan, in general, is suitable for the use of a communion table or an altar. It permits the congregational method for administering the communion service or the one whereby the communicants leave their seats and "go forward to the table of the Lord." The plan may be arranged with or without a communion rail. The pulpit provides a special position designed exclusively for the ministry of preaching and magnifies the high importance of that ministry in the Protestant churches. A baptistery with beautiful drapes fits perfectly into the "chancel plan." The choir and minister may make a dignified and proper entrance into the chancel at the front center rather than entering from the sides like players coming upon a stage.

How much must the leaders (pastor and building committee) know about the many details involved in a church building plan? Who will be the final judge as to the height of a step or an altar?

It should be possible to leave all details in plan and design to the architects and consulting adviser, but usually the minister and other workers will wish to assure themselves that objectionable elements will not obtrude upon their use of the building and its equipment and that all equipment is designed to facilitate their ministry. A study of all requirements and a system of checking all details before approving the plans will insure against future regrets. The following data are offered, not dogmatically, but as suggestions for some of the things to be carefully analyzed and determined before the working drawings have been authorized:

*Altars.* Height from the floor beneath the altar, 39 or 40 inches; length, 8 to 12 feet, not less than 7 feet in a small church—in small chapels within a church building, 5 to 7 feet.

Height above floor of the nave in large churches, 7 steps (35 to 42 inches), never more; for most churches, 3 to 5 steps.

A vista of length through the chancel is even more important than height of altar.

*The predella.* (step in front of the altar) 36 to 42 inches in front; 6 to 8 inches at ends.

*The Communion Table.* Height, 36 inches; width, 24 to 30 inches; length, follow suggestion for altar. No step directly in front.

*The Dossal or Dorsal.* To assist in commanding attention due the focal point of the room. Seven or more feet high. May hang so as to show vertical folds or may be made with vertical stripes. Remember

that the purpose of the dossal is quite different from any other drape or fabric. A far more dignified effect is given when there are no vertical folds.

*The Reredos.* A screen of wood or carved stone back of the altar.

*The Triptych.* A reredos about as wide as the length of the altar, with hinged shutters to close off pictures during Passiontide—frequently used for chapel altars.

*The Gradin.* (table, shelf) A shelf at the back of the altar. A relatively (15th century) modern fixture.

*The Cross.* May be of brass, carved oak, wood polychromed or finished in gold leaf.

*The Candlesticks.* To match the cross. Never to be as high as the cross. All to be designed by the architect to be in proper scale as to size and their design to be in keeping with the entire setting.

*The Missal Stand.* To hold the open Book upon the altar or table. May be of wood or metal.

*The Baptistry.* Depth and width to depend upon method of administering the ordinance. Have the kerb about 8 inches above the communion table.

*The Font.* Should be of stone. Good results possible in wood. Have a drain leading to the earth. The font must be large enough to be significant of its purpose—not merely an incidental piece of furniture. It is a symbol of regeneration. Height about 36 inches, top not less than 24 inches across; base about 20 inches in diameter; shaft about 14 inches. Should occupy a fixed position. May have a kneeler or prayer desk in front. Should have a cover, which may be very plain or a work of rich art.

*The Rood and Rood Beam or Rood Screen.* A means of demarcation between the nave and choir (or chancel). The rood or large cross may be suspended from the ceiling on chains clearly strong enough to support the heavy cross. Do not use invisible wires or any such silliness in God's House. The rood beam or screen offers excellent opportunities to employ art in the services of the church. Do not attempt selection without the services of an architect who can speak with authority about such things.

*Clergy Seats.* Should be fixed bench-like against side walls of chancel. (The minister is not seated as though presiding over a meeting or conducting a forum.) High backed, ornate chairs are out of place in the chancel. A prayer desk may be placed in front of the clergy seat so that at least the minister may get down on his knees before God. The desk has a sloping top—8 to 12 inches wide—with a narrow strip to hold



## An Effective Sanctuary



CHRISTIAN CHURCH, CHAMPAIGN, ILL.  
Wickes, Architect.

Here illustrated is a sanctuary that breathes devotion and praise. Designed by an architect who himself is a devout churchman, the room is perfectly fitted for the services to be conducted in it.

The "Lord's Table" is in scale befitting the size of the room and the great importance of this equipment essential (unless an altar is used) in any Christian church. A great beautiful dossal cloth hangs in front of the baptistry. The ministry of preaching is given its own special and significant setting in the pulpit which is dedicated exclusively to this high ministry.

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books; 30 to 32 inches high to lower edge; a shelf underneath; and a kneeler that will fold back (noiselessly).

*The Pulpit.* Not less than 38 inches wide inside. It must be neither a barrel nor so bulky that the preacher appears to be driving a ship. Inside height 37 inches to 39 inches. Should have a removable platform for preachers of short stature. Shelf for a watch. Book board about 12 to 16 inches by 13 to 17 inches in size. Avoid a light fixture on the pulpit or lectern. If a microphone is needed, have it hidden from view. Let the height of the pulpit from the floor be reasonably fixed by the architect. Let the top edge be visible from the rear seats. Do not have it so high as to cause discomfort to those in the front seats. Do not place it too far to the side of the nave. Be careful to extend the pulpit floor a few inches to the back.

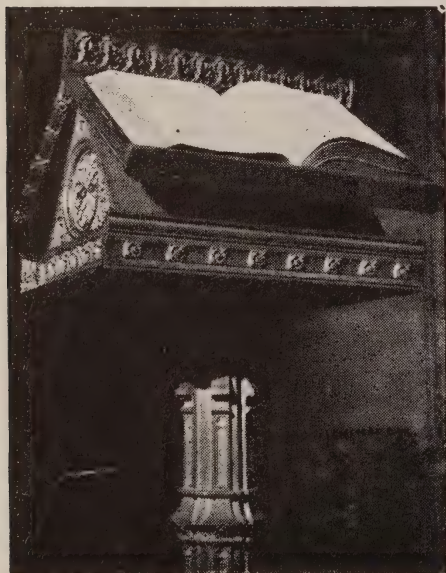
There is no traditional rule as to which side of the chancel the pulpit or lectern should be placed. It seems convenient to have the pulpit and console on the side opposite the soprano side of the choir.

*Communicants' Rails.* Formerly marked demarcation between the nave and people and the sanctuary for the priesthood. After the Reformation in some communions the communicants' rail was moved back to the altar and the Protestant worshipers approached the altar or table. The rail was discarded in some denominations. The rail serves very practical purposes. The present trend is toward its restoration, especially in the chapel. It clearly invites the worshiper or penitent to kneel before God. It is not a railing in the sense of shutting persons away from any area, but indicates an invitation to approach the Holy Place and to fellowship with God. Neither is it just a rail but a lengthened prie-dieu (prayer desk). It is built for a person when kneeling.

Height above cushion, 24 to 25 inches at highest point; the top, 6 inches wide. (A slanted base upon which the kneeling cushion lies, 14 to 16 inches wide.) A portable section may be inserted at the center opening for communion services.

*The Credence.* A small table or shelf to hold the communion elements before they are consecrated. The alms-basin and offering plates may be placed upon it. Never, never, place empty offering plates on the table or altar!

*Piscina.* A very important piece of equipment, usually a niche to hold a basin of water with which the minister is to cleanse his hands before administering the communion.



Sanctuary Lamp effectively indicates welcome; eliminates empty aspect of the room.

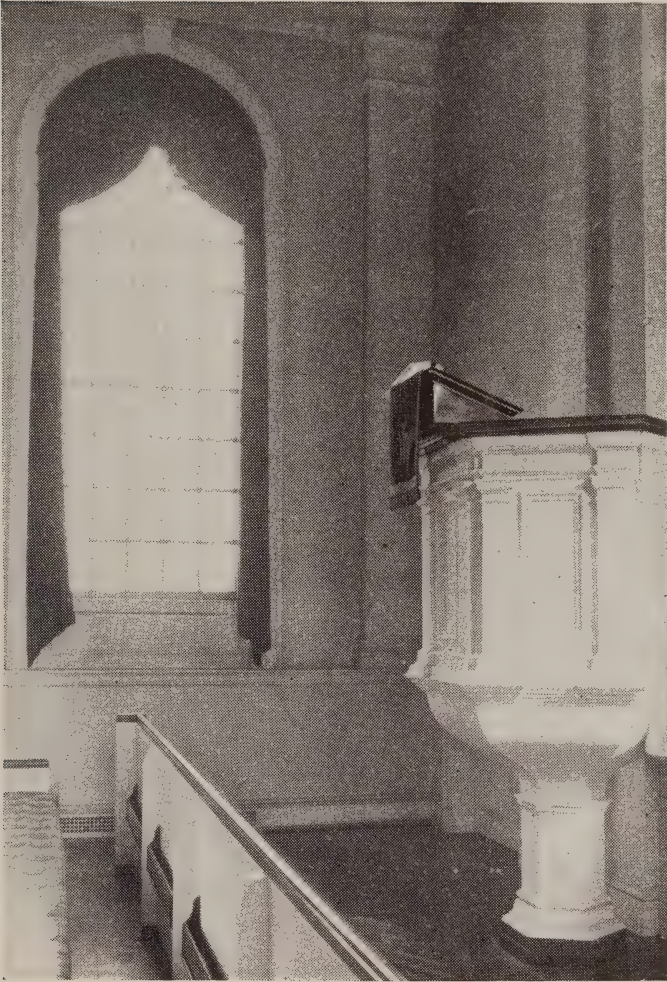
The lectern is dedicated to the ministry of reading from the Holy Scriptures. This divine service deserves to have its special setting



*“... on the Sabbath day,  
and stood up to read.”*



*“ . . . unto us was the Gospel preached . . . ”*



Sincere, chaste dignity marks this design in which the pulpit proclaims the significance of the divine ministry of preaching.

When the man of God enters the pulpit the sense of being set apart to preach seems much more pronounced than when one stands on a platform in the same position where he leads the service—perhaps with the holy table beneath the level of his feet.



WEST NEWTON, MASS., CONGREGATIONAL  
Collens, Architect

*“ . . . we have an altar.”*

*“ . . .another angel came and stood at the altar...”*

How rich are the memorials which the altar brings to life in our religious remembrance! We do well to consider most carefully the values surrounding the altar which belong to free Christians. Note in this exquisite and meaningful sanctuary that the cross provides the supreme focal center. On the altar it may recall the sacrifice made once and for all. The richly colored fabric, hand woven, supports altar and cross. Above, the glorious window apparently symbolizes the heavenly victory over altar and cross. How villainous it would be to obstruct such a compelling reminder of the wealth of our holy faith with fake organ pipes or any needless intrusion! How one is challenged here to minister and to preach the unsearchable riches!





CONGREGATIONAL CHURCH, WHITE PLAINS, N. Y.

Schultz, Architect

A church designed in rather "modern" spirit. The sharp points of the window openings may seem too lacking in grace. Dossal cloth is of a rich red. It could have been placed so as to hide the window sill. Too bad, too, if lighting fixtures can not be omitted from pulpit and lectern.

The chancel arrangement places the choir in a splendid relationship with the other worshipers, yet without the annoyance caused by the choir facing the congregation. Note the prominence given the preaching pulpit.

This is a very interesting and effective sanctuary.





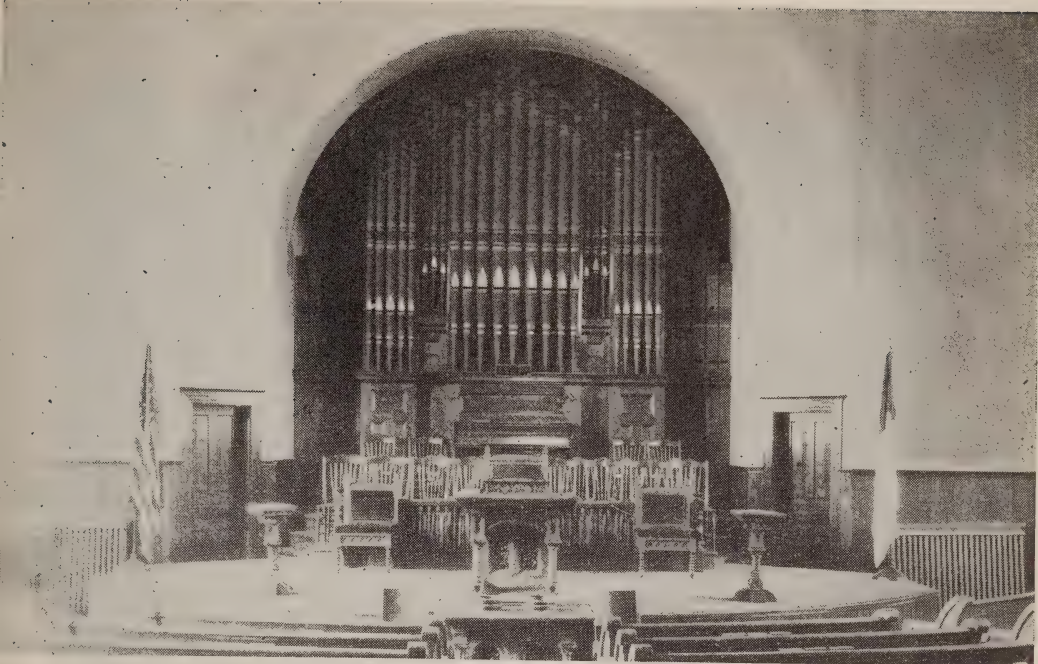
CONGREGATIONAL CHURCH, KALAMAZOO, MICH.  
Embury, Architect



Note rood beam.

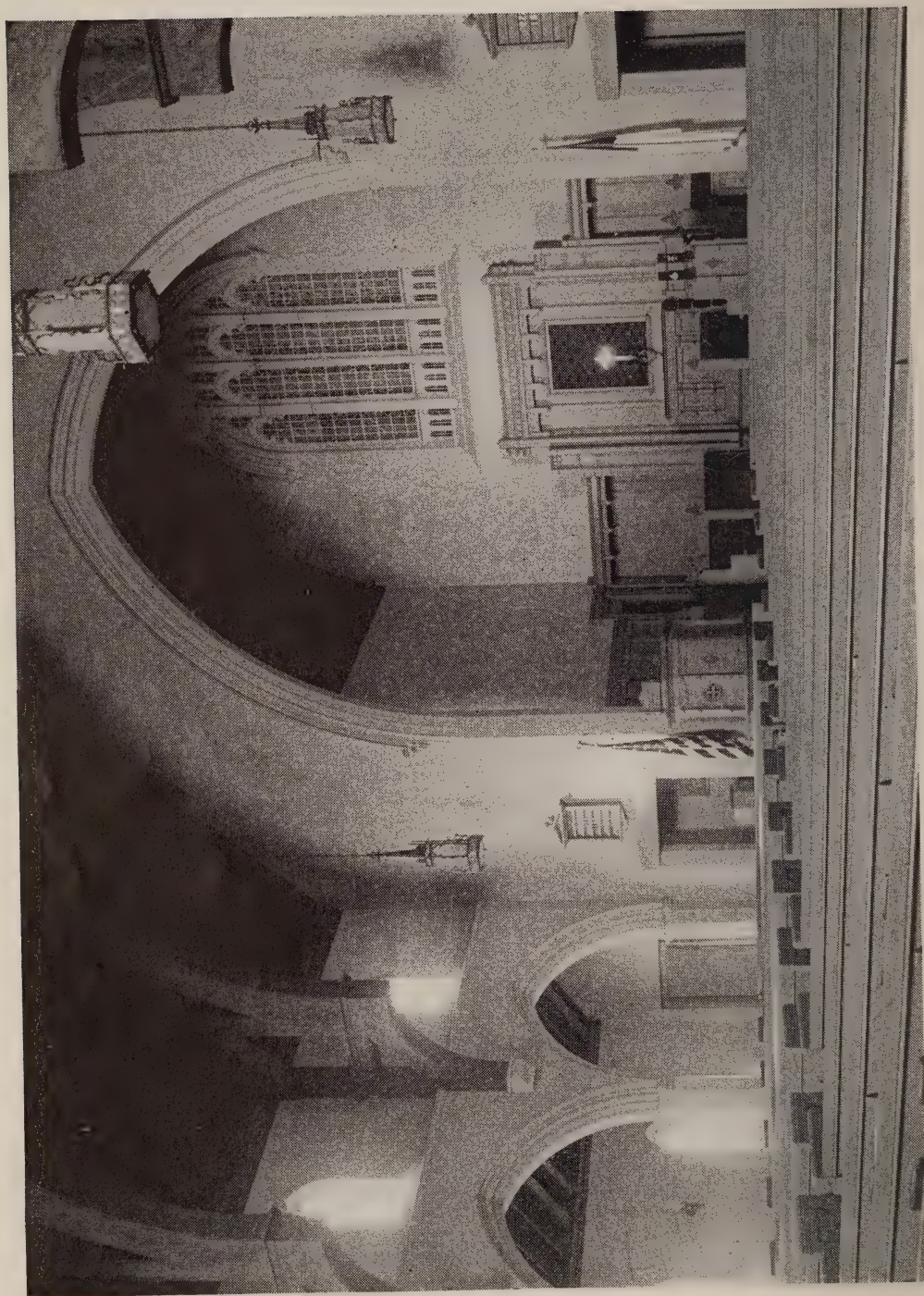
A "worship center" for a home or  
church school room





NEW ENGLAND CONGREGATIONAL, AURORA, ILLINOIS  
BEFORE AND AFTER REMODELING







The First Congregational Church in Concord, New Hampshire (Dirlam, architect), after remodeling. Here many interesting elements of churchly architecture are illustrated: the clerestory windows bringing light right into the nave; the columns and arches voicing the mode of procession and celebration in worship; a special setting for the font; the prominence of the pulpit; a well-designed lectern; great dignity of altar and focal center. The presence of the cross seems to make flags unnecessary. The bare space between the reredos and window-like organ tone opening is unattractive. But you cannot always achieve perfection in a remodeling project. In a new building the organ chamber can be placed at the side of the chancel. Wood panel work is needed at the sides of pulpit and lectern.



**CHURCH OF CHRIST, HANOVER, NEW HAMPSHIRE**  
(At Dartmouth College) Upjohn, Architect.

## VII.

### Rooms Auxiliary to the Sanctuary

*The Narthex.* The space in the church building that one enters immediately upon leaving the out-of-doors is of too great significance and importance to be supplied by just any vestibule. In ancient Christian churches, the narthex, which was a closed porch, accommodated great companies of pilgrims and persons who wished to attend Christian worship and preaching but who were not yet members of the Christian community.

The narthex must give a sense of welcome. It must express a promise of uplift that one expects to find in the worship experience. The most careful attention must be given to flooring, decoration and lighting the narthex.

A plan which places the church school rooms at the rear of the nave has so many advantages that likely it will continue and increase in usage. In this plan care must be taken not to squeeze the entrance to the sanctuary into too small an area. It is important for those coming from the church school rooms to have this space for mental and spiritual preparation for services in the main worship room of the church.

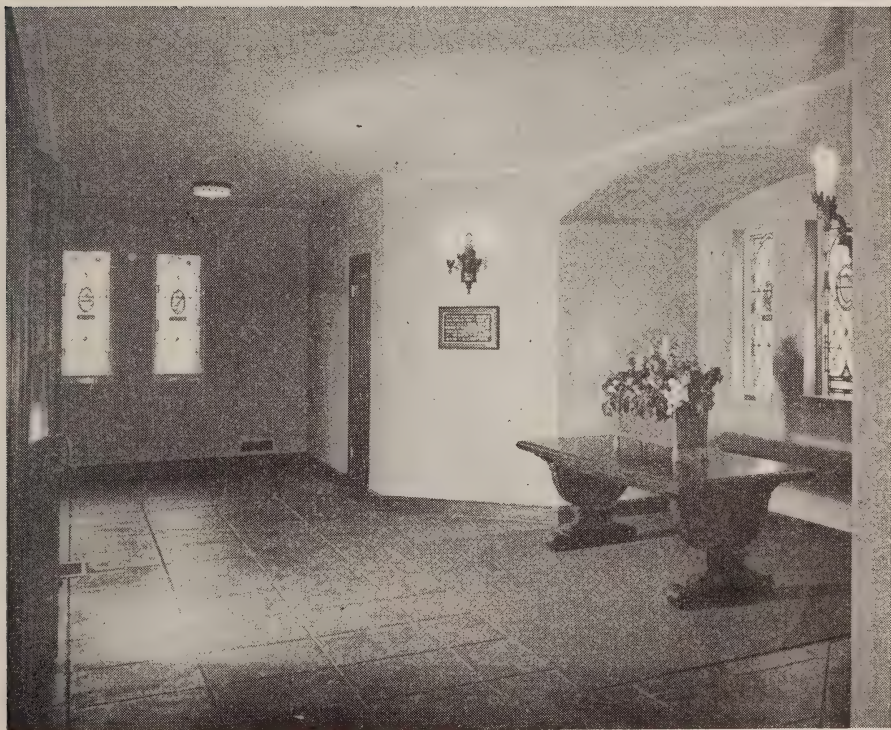
*The Sacristy.* The sacristy is used for storing and cleansing the communion service and sometimes for the minister's robes and books, and other equipment used in the service. It would seem better not to have the communion service stored with the kitchen and dining room equipment. The sacristy is usually adjacent to the chancel, and must be equipped with a sink and hot water, or a provision for heating water.

*The Pastor's Room.* Formerly the sacristy was also the pastor's room for preparation just before the service. Where it is desired to have a processional of the choir and the minister into the nave, it is more convenient to have the pastor's room easily accessible to the rear of the nave. The Pastor's Conference Room may serve as his retiring room before the service. Provision must be made for hanging robes. A sacristy adjacent to the chancel will be very convenient as a pastor's room for certain occasions. A lavatory should adjoin the sacristy and the pastor's room.

*Choir Vestry.* It is important to assign a room for choir assembly and robing where other groups meeting before the worship service will not be interrupted. Cupboards for robes, music and books should be provided. Let all this important equipment be specified as may be required in the very first program to be handed the architect. Have closets, cupboards, drawers, etc. so planned that they will be "built in" during construction of the building. Have the choir room treated acoustically so the choir may sing there at full volume during rehearsals.



*Cloak Rooms.* There is no good reason for a person's entering a service of worship encumbered with cloaks, hats, rubbers, or dressed as if to face a blizzard. If the chancel is at the end of the nave opposite the parish house section of the church building, it then becomes very convenient to discard such impedimenta before entering the nave. Rooms located just beneath the narthex will be very convenient.



The narthex is so very important that very special study must be given its floor plan and its design.



*"Strength and beauty are in His Sanctuary"*

DESIGN FOR A CITY CHURCH

Sundt, Wenner & Fink & Thomas, Architects.

Is a church tower a luxury? An effective and challenging design may be achieved without spire or tower. Yet who can measure the spiritual value of the expressive tower in the design above, which is churchly without slavish adherence to traditional form.





TRINITY METHODIST, CHICAGO  
Jameson and Stoetzel, Architects

## VIII.

### The Problem of Modern Church Design

#### *"It Must Look Like a Church!"*

Church architecture must express religious truth. It must show in its texture the glowing life of its time and the lasting ideals of the past. This does not mean that any one style of architecture is required for an effective exterior design of a modern church building. Indeed, one may wish that style might be forgotten and ask only, "Is the design suitable, expressive of its purpose, and beautiful?" True, great expressions in architecture do adhere to fundamental principles of expression. Suitability, propriety, coherence, harmony, consistency and balance must be present in good architecture of any style, and these qualities do not adhere exclusively to any certain order of design.

The exterior aspect of a church building is of immeasurable importance. It constantly proclaims the presence of the worshiping congregation in the community. It challenges consideration of God. The wise leader of a building program will crave the ability to raise the questions

and offer the criticisms that will help the congregation to have confidence that the architect's exterior design which they approve will result in a building that will impress the community with those excellencies that are associated with religion.

The church building design should express *aspiration*. Architectural lines that have an upward trend aid in expressing faith and praise in the midst of a materialistic world. Endurance, shelter and welcome should be expressed.

The effectiveness of exterior design does not depend upon size or cost. Let the volume of the building be decreased rather than accept shoddy materials or defects in design.

Architectural design must be something alive! Effective design will not be of a stereotyped or imitative nature. There is no excuse for a church building looking like an edifice built at another time and place, unless imitation is desired or those responsible for the design lack soul and creative spirit. It is of the highest importance that the Church lead in creativeness in architectural design. Here, evolution rather than synthetic assembling of mechanical forms is desired. Good church architecture will only grow out of deep religious feeling on the part of people and architect. The Church must succeed in putting religious life and force into the lives of the people if church designs expressive of religious ideals are to be created and accepted. There must be an intelligent appreciation of fitness, of reality and of beauty. The Church represents the Eternal in the world; it must not employ passing fads in design or untried materials in construction; yet it must express itself in a vital, living art.

How may we secure good church design for a given building problem?

First, don't tell the architect that he must present a design in only one order or "style." Intelligent people do not select a physician because they prefer the color of his pills.

Secure an architect who will make an individual study of the problem, its history, traditions, surroundings and ideals. The church will not approve his offerings until convinced that the best possible design has been achieved, but don't tie the architect's hands and stifle his creative ability by telling him the design must be in any certain "style", before he begins his work. The architect must not be hurried if the best possible design is desired. The materials of construction influence the effectiveness of the exterior of the church building. Honesty, sincerity and grace in the work of the Lord demand that materials and construction be what they appear to be. How disappointing it is to find that what at a distance appeared to be a brick church is only a shell of brick over wood. Materials now almost universally available make it possible to have a wall of solid, fireproof masonry. Never have frivolous or mean-



ingless work such as spotting stones (set on edge!) about in a brick wall. Don't have concrete blocks made to imitate stone.

A brick wall of carefully designed color arrangement is beautiful, appropriate, durable. Avoid light-colored or buff brick.

Stone, of course, seems most suitable for the church. It seems to express strength, durability, and confidence. But whatever the material chosen let it be the best that can be paid for and used in honest fashion.

There are innumerable details of design and construction which this little book can not mention. We are trying to maintain the viewpoint of the worshiper. The architect has spent years in technical study and we trust him to plan roofs and walls that will not leak, to select materials that are fitting and durable, and to advise regarding the best available craftsmen and mechanics to do this sacred work.



METHODIST  
CHURCH,  
GREEN BAY,  
WISCONSIN

Sundt, Wenner  
& Fink & Thomas,  
Architects

This church has  
no tower or spire.

## IX.

### Art in the Service of Religion

Art is human thought and emotion expressed in physical form. The finest of art may well be called into the service of the worship of God who is the creator of all beauty. Through art, love is expressed. The highest of all art will express the love of God.

Art is meant to help us appreciate the beautiful, which is one form of the good. Appreciation of beauty is opposed to materialistic utilitarianism and therefore is an aid to spiritual appreciation and understanding. The arts testify to the beauty and goodness of human life, and are used to remind us of God and the great realities of Christian faith.

Architecture itself, the queen of the arts, calls into associated service all the arts—painting, sculpture, mosaic work, carving, landscape architecture, together with the crafts of glass making, wood carving, metal work, embroidery—and provides for the highest purpose of music. We do not consider that there is an essential severance of the crafts from the arts in religious work. Good art diverts the mind from the subjective to the ideal. Beautiful art, whether in music, painting or sculpture, does not encourage idolatry.

In recent times, there has been in prominent evidence work that reflects ugly materialism, lack of inspiration and loss of soul. This stuff, even though supported by government subsidy, has the same relation to that which the Christian calls art, as tin-pan beating by a group of maniacs has to a Christian's conception of music. One may disapprove certain horrible examples without condemning all "modern art."

Beauty consists in symmetry, order, proportion, harmony and unity with variety in fitness and expression of the ideal by means of the real. Beauty is more than pleasure, more than happiness. It is a unity. Pleasure and occasions for happiness are separate and irregular. The Church needs good art, expressive of essential beauty as a means of repairing the damage wrought by stress and strain in the bare matter of living in a mechanistic and competitive world.

In the worship of God, the arts find their highest expression and their supreme opportunity for correlation. Each of the great arts—poetry, music, architecture, sculpture and painting—needs the others in order to render spiritual enrichment. They can be the means of giving expression to the soul of Man.

Young people are expressing their wish to devote their lives to religious art and ask whether the Church will support them if they enter a career devoted to art. In the local church schools, hobby clubs, and youth institutes, art again will have the breath of divine life breathed



into her cold body when churches become filled with the Spirit and when worshipers will think and pray and not limit their religious exercises to careless listening. We must encourage art, but be very careful of what is to be placed in a permanent position in the sanctuary.

*Painting.* At the present time, employing an artist for religious painting involves an element of risk, but the Church must indicate its purpose to encourage and employ *good* art. Let paintings be placed for the present on side walls and in rooms other than the main sanctuary. Avoid placing a painting in a position so that it must be viewed every time one attends a service of worship. The same amount of money required for a painting spent in glass or fabric is more likely to be appreciated. The writer has just seen in the year 1945 a brutal atrocity set above the altar in a church. It was paid for by an old lady who wished to encourage a young "artist." It cost as much as a beautiful window. There are many places throughout the church building for good paintings. Fabrics also help to avoid bare spaces, lend beauty and give life to the rooms.

*Sculpture.* Avoid as the Evil One the crude "stuff" that passes for "modern art" and sculpture today. In all ages there have been both good and bad, intelligible and unintelligible art, real artists and those who are merely addled.

In sculpture, the harmony of hand and thought may be expressed. Beauty of line and form, expressing thoughts too deep for verbal utterance, are caught and given permanence. Rodin's "Hand of God" puts in permanent form a dramatic expression of Creation, climaxing in "The Thinker." It is too bad Rodin did not, or could not, do "The Worshiper." Excellent sculpture incarnates in permanent form human thought, emotion, character and heroic action.

*Mosaic.* It is quite interesting to note that the Greek word from which mosaic is derived means "belonging to the Muses." The decoration made by inlaying small pieces of colored stone, glass or other material offers endless opportunity for attractive enrichment of the church building. The possible patterns that may be designed are limitless in variety and scope.

The wealth of mosaic in that other-worldly cathedral of St. Mark's in Venice (God preserve it!) made Ruskin say, "The whole edifice is to be regarded less as a temple wherein to pray than as itself a Book of Common Prayer, a vast illuminated missal, bound with alabaster instead of parchment." (Stones of Venice ii, 4, 46.)

Ugliness and vulgarity brought into the place of worship does positive spiritual damage. The Church must plan its program of glass or anything that may possibly ever be placed in the building. Then donors will give objects that appear in the approved plan—or else let their gold perish with them.

And let us hope that the unchristian method of perpetuating the names of donors by painting their names on "memorial windows" has been forever cast out of God's house. Have a book of memorials, or a bronze plaque placed in a not too conspicuous place and memorialize all who have given in a truly Christian spirit—after they have paid their reasonable pledge to the general building fund.



This beautiful lectern indicates that art again is found in the service of religion.



In A Childrens' Chapel.



## The Ministry of Color

God never intended that the sanctuary for His worship should be drab, ugly or depressing, or He would not have created the glory of the sunset, the color of the sky, the land and sea—even the desert is rich in color. Color—animate, pliable—can do marvelous things. It can make a room appear larger or smaller, cooler or warmer. It can lower ceilings or push them way up, make a wall seem to recede or advance. It can establish the mood of a room. Color can make a north room gay, flooded with sunshine. It can make a big bare room into a snug little haven. It can make a room restful, studious, shy, frivolous, glamorous, breath-taking. Color has qualities which are measurable and understandable. Color is a luxury which the poorest church may enjoy.

The use of color is a science. We all may appreciate music, but it takes a musician to create the music. So in the use of color trained and skilled professional service is necessary to give us the effectiveness we desire in any room to be used for divine worship, teaching or fellowship in the house of God. Today there is such a wealth of color! Manufacturers have employed the resources of modern science to develop a limitless variety of hues. Make sure that the architect knows how to use color in a church and follow his guidance.

The wealth of tones imposes more responsibility upon the buyer. Every tone, to be beautiful, must have its fitting companions, just as every musical note must have its fellow notes to form a harmony. Certain colors go in pairs, such as red and green, yellow and violet, orange and blue. This means planning to use color in varying strengths.

The atmosphere created by painting, woodwork and floor coverings are most important parts of the *architecture* of a building. Decoration in a church is not just the task of an interior decorator. If an interior decorator is employed, he should have studied church architectural design, must not only know, but feel the purposes and effects desired in any of the many rooms in the church building, and he must work in close collaboration with the church architect; that is, an architect who is skilled in church architectural *design*. An architect really interested in the church will, for a reasonable fee, visit a church to examine the condition of the wall and ceiling surfaces, woodwork, floors, etc., exhibit color combinations and, upon his return to his office, write the specifications for materials and recommendations, after which competitive bids from recommended craftsmen may be secured. The architect should approve the colors when first laid on and then approve the completed work. The money spent for an architect and for an interior decorator (in collaboration with an architect) will more than be saved in the cost of the work done, as well as provide the many advantages of professional service.

Each church is, of course, a separate problem and depends upon the type of architecture involved. A "Colonial" church usually has a simple treatment with a light ceiling such as oyster-shell white; perhaps a beige or light tan on the side walls, and a white or ivory trim, slightly lighter than the ceiling. However a more liberal use of color in "Colonial" churches is now seen as people come to understand that the style we Americans call "Colonial" is derived from a rich and colorful architecture.

In the American colonies our good forefathers did not have the means, even if they escaped the cold hand of Puritanism, to put color in their places of worship.

A Gothic church is capable of considerable color. To polychrome mouldings, especially in the ceiling, and polychrome the chancel walls is quite an asset. The woodwork should generally be kept quite light, approaching natural wood color, golden oak being avoided. The woodwork, especially if oak, will darken in time.

The distance of color within a building from the eye of the beholder is a most important factor. One building committee insisted on a certain color tone for a ceiling, against the advice of a competent church architect. The architect saw this color sample as it would appear on a ceiling 40 feet above the eye and in keeping with the architectural character of the entire room. The committee did not take the architect's advice and, of course, after the building was finished, everyone complained that the color of the ceiling was too light.

The church builder must insist on excellent quality of paint, backed by companies with a reputation to maintain, and used by persons who are conscientious and skilled, and according to the architect's designs and specifications. Avoid an excess of thinners and driers used by unscrupulous workmen who do not consider proper weather and temperature.

Do not be afraid of color. Be afraid only of the misuse of color.



## Adventures in Light and Color in Stained Glass

In recent years in America, we have seen an escape from terrible vulgarity and the recovery of truthfulness and beauty in the use of glass. Next to music, stained glass may make the most poignant emotional appeal. A little girl, upon seeing a beautiful window while the organ was being played in a church, exclaimed, "Listen, Daddy, the window is singing." Stained glass windows belong wholly as an art to the Christian era. Its history does not extend beyond the great Gothic achievements in architecture.

American churches some years ago were wholly unprepared to warn against the consequences of church window work of a school whose works now stand as shrieking witnesses of our ignorance and lack of leadership in the proper use of art in the service of religion. High prices were commanded for one form of window in which large pieces of glass were used. This method was less costly to the maker than carefully selecting and preparing a large number of small pieces of glass and installing them.

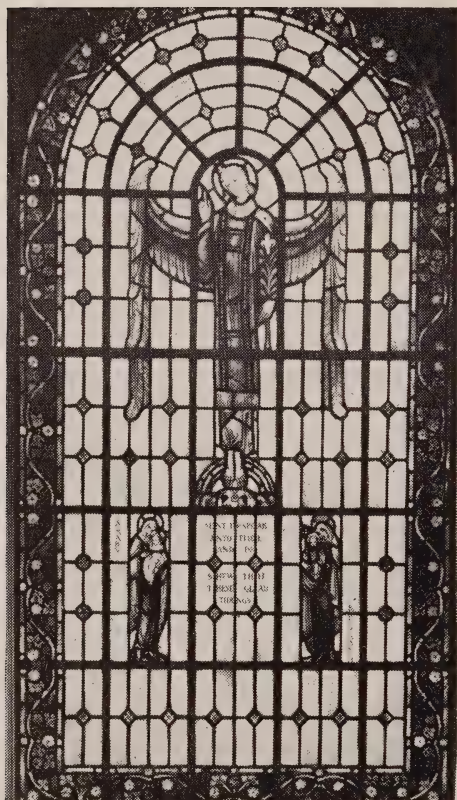
In using glass, due consideration must be given to the medium. On a painted wall or a canvas, the light comes from the front and is reflected. In glass, light comes from the back and shines through the glass. We must insist upon glass being used as glass and not in the way that a wall surface or canvas would be used. Windows help direct attention to the chief purpose of the sanctuary, and are not ends in themselves. They are fixed in relationship to the wall, and neither recede nor advance.

Here, as in architectural design, we do not ask for stereotyped traditionalism. There is ample room for progressively creative design while remaining consistent to the finest idealism of Christian art and the medium of expression.

In selecting windows, first employ a competent and reverent church architect who knows the various craftsmen and is acquainted with their competence not only in the design and manufacture of the glass but in the workmanship and mechanical features of assembly and installation. Let the church, and not the donor, control the selection of windows. The architect should assemble a glass program for the approval of the church. Then all the windows that may be installed will properly be related to each other, with due regard for the amount of natural light each receives and the interior arrangements that may influence the effect of each window. All the windows need not be equal in cost, but they must harmonize in general quality and effectiveness. It is much better to install the windows one at a time, even if it requires twenty-five to fifty years for the work, than to install windows of poor quality.

A rose window or three lovely lancets may be first installed. This will establish the general tone and effectiveness of the entire glass program. Then the other windows in the approved program may follow one by one as they can be purchased. These must harmonize with the first installation but need not necessarily be as expensive.

Take care as in all phases of church building, to have the contracts with the accepted craftsman approved by the architect.



The architect, associating himself with craftsmen of devotion and understanding will secure the windows suited to any given building program. The glory of light and color in glass may properly enrich the sanctuary of any desired type of architecture.



## Symbolism

Religious feeling and the apprehending of religious truth exceed in reality the expressive power of words. Great spiritual realities are revealed differently to each person. Words would simply handicap full meaning or create a misunderstanding for some. The range of symbolism is universal throughout Christendom. Symbols stand for ideas and yearnings which shall not pass away. Important symbols aid in recalling great events and truths that have inspired a saving faith.

There is now authoritative literature on symbolism in America. Let it be hoped that never again will furniture dealers and church decorators be permitted to "put over" symbols of pagan religions in Christian sanctuaries. This has been all too common in American churches. The church building itself is a symbol. Poole's *History of Ecclesiastical Architecture in England*, 1858, page 171, tells of the instructions given for the erection of an ancient church in which the various parts of the building—chancel, nave, narthex, etc. are considered as symbols.

Symbols should be used understandingly and constructively. They need not be limited to ancient forms, although scores of ancient symbols should be as intelligible to modern Christians as other forms of expression in literature and music. In the window of an open country church in Illinois, one sees a sheaf of wheat and loaf of bread. In the First Unitarian Church, Chicago, symbolism of modern life is worked into a beautiful harmony with universal symbols of Christianity. All this is in keeping with a good theory of religious art, indicating that all of life is to be brought under the influence of religion.

### Some Religious Symbols

*Acorn.* Latent greatness or strength.

*Altar.* Presence of Our Lord. Worship. (Both symbolic and utilitarian.)

*Anchor.* Hope; Anchor cross; Jesus Christ our Sure Anchor.

*Baptismal font.* Holy Baptism. Regeneration.

*Candles.* Jesus Christ; Light of the World; The Church in the World.

*Chalice.* Faith or worship; Sacrament of the Lord's Supper.

*Church,* parts of

*Nave.* Church militant on earth.

*Chancel.* Part of church beyond crossing; Symbolizes the Church Triumphant.

*Arch.* Triumph.

*Spire.* Heavenly aspiration.

*Columns.* Apostles. Saints.

*Circle.* Eternity. Perfection. Completeness.

Three circles interwoven, Unity of Triune God.

*Colors.*

*Black.* Mourning and death; sometimes sin, evil and despair.

*Blue.* Truth, Faithfulness. Wisdom and Charity.

*Green.* Growth. Life. Hope.

*Red.* Love. Fervor. Holy zeal.

*White.* Light. Purity. Joy.

*Cross.* Symbol of the Crucifixion. Christ the Saviour of the World. Finished redemption. There are more than 100 forms of the cross.

*Dove.* Descending dove: Holy Spirit.

*Easter Lily.* Resurrection of Our Lord.

*Evergreen.* Immortality of the soul.

*Flame.* Martyrdom. Inspiration. Youthful fervor. Purification.

*Grapes.* The Eucharist. Clusters on a vine: Our Lord and His followers. Unity.

*I H C.* Sacred monogram. Abbreviation of Greek, IHCOYC, meaning "Jesus".

*Lectern.* The word of God.

*Litany desk.* Penitence. Prayer.

*Pulpit.* Word of God. Instruction. Hearing witness.

*Sanctuary Lamp.* The Real Presence.

*Vestments, liturgical.*

*Cassock.* Symbolizing devotion.

*Chasuble.* Symbolizing Christian charity.

*Stole.* Symbolical of the yoke of Man's sin borne by our Lord. Willing servitude.

*Surplice.* Symbolizing innocence. Purity.

*Vine.* Christ, the vine; his followers, the branches.



ALL-SEEING EYE.



-YOD-  
- WITHIN - TRIANGLE -



- THE CREATOR'S STAR -



- THE - SUN -  
~ SON OF RIGHTEOUSNESS ~



- IHCOC (JESUS)  
XPC TOC (CHRIST) -



### XIII.

## The Chapel

The chapel as designated here is a room within a church building designed and furnished for worship and devotional purposes and is used also for weddings, funerals, baptismal and other services.

Increasingly the chapel is becoming the most used room in the church building. Its practical usefulness is seen in its popularity for weddings, as many as three being held in one chapel on a Saturday afternoon; special communion services; baptismal services; training in worship, assembly room for several groups or departments of the church school; prayer services, and other services of a religious nature. The chapel, too, effectively helps to make real the church with the open door without the necessity of opening the larger sanctuary for individual worship. Where a beautiful chapel is available, it is found that many seek to make it a sanctuary for private devotions, a home for the soul, for the individual who keeps his tryst alone with God.

In one small city, an undertaker's chapel, being the most colorful room for worship services in the community, has been called into use for practically as many weddings as funerals. In many existing buildings, a well proportioned room may be found which may be made into a very effective chapel. It is quite proper in the main sanctuary to make the pulpit and communion table very prominent. In the chapel, devotion is the key-note for its use. More symbolism and richer color may be used. An altar more intimately indicates the place of sanctuary and refuge, and is thought by many to be quite suitable in the chapel, even when a communion table is used in the larger sanctuary. In a small chapel, both lectern and pulpit are not required. It is not necessary to have the room as well lighted for individual worship as for public worship. The principal focal center should be brilliantly illuminated; the rest of the room may be left without artificial lighting.

One end of the chapel might be furnished as a children's browsing and devotional center, with appropriate pictures and books. Increasingly, the children's chapel is found useful. The provision of a chapel for children is not an experiment. The children of the Second Church in West Newton, Massachusetts have had the privilege of a most beautiful chapel for more than twenty years.

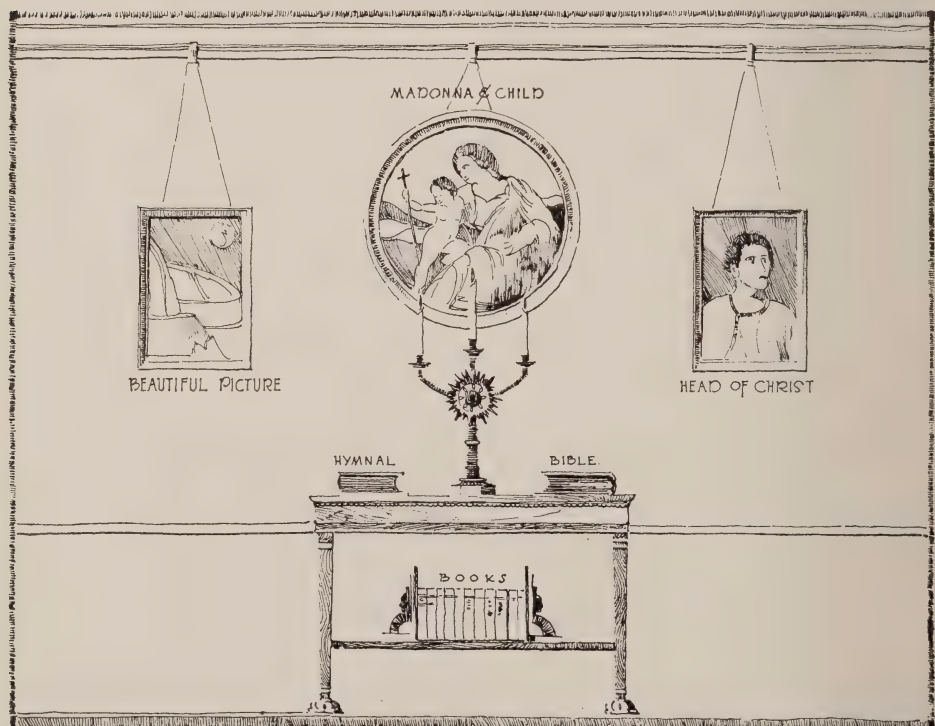
Some religious educational workers do not recommend a children's chapel, considering that too formal a worship program is not suitable for the experiences of children. However, children's chapels, carefully designed and equipped suitably for the needs and responses of the groups who are to use them have been appreciated by workers and pupils. One chapel room may be used by two departmental groups for assembly

and worship, thereby saving the cost of one assembly room. The growing trend to place "worship centers" in church school rooms indicates an appreciation of the importance of a spiritual content in Christian education.

A baptismal font or baptistry (as in the chapel of the Riverside Church, New York) always indicates the importance of the chapel for baptismal services. Let us hope that the custom of parading babies before the Sunday morning congregation will be eliminated, and that the chapel may be used for this service on Sunday afternoons or at other times, making it a service of great significance to the families and friends.

More frequent communion services may be held in a chapel, thus helping to solve the problem of providing frequently for this sacrament in churches with large congregations.

The chapel helps to make a varied ministry to many different people within the same Christian fellowship—and to people when in different moods and with changing needs.



FOR "THE CHURCH IN THY HOUSE"  
Wenner, Architect



## XIV.

### Religious Educational Values in the Sanctuary

Children are highly susceptible to the influence of beauty. An 11-year old girl turned and looked upon the great rose window in the Cathedral of St. John the Divine in New York, and exclaimed, "Oh, Beautiful!" Pastors and teachers wisely make use of the church building in explaining to the children of the church school the reasons for the plan of the sanctuary and the purposes of the various furnishings. Symbolism in the windows and other parts of the building are a valuable means of Christian teaching. Children may be taught that it is a great privilege to enter the main worship room of the church and that they too have a place in its use and purpose.

Many pastors conduct classes in preparation for more active church membership in the nave of the church, where the sacraments and other phases of Holy Worship may be explained. Let church boards be not stingy in the matter of heating the nave for groups that may be small in number.

Frequently, the church chapel is used for the assembly in training in worship by church school groups. It seems best not to assign the chapel for the exclusive use of any one group during the entire church school period. Different classes and departmental groups should be permitted to visit the chapel on occasion, and to conduct their services of worship and devotion there.

Some of the most effective religious educational work observed today is centered upon the worship of God.

## XV.

### Furnishings and Equipment

*Seating in the Sanctuary.* In planning to seat the congregation for services of worship and preaching, we must keep in mind the main purpose of the church—to house the services of corporate worship. We must ever hold this main purpose in mind.

While the congregation should be seated comfortably and conveniently, the principal objective is not to entertain listeners who are seated cosily. Lazy lounging in a worship service is not to be encouraged. Persons may be seated comfortably and yet as though they are engaged in an interesting activity inviting constant alertness. A dining room chair is not built for fireside lounging, yet is one ever uncomfortable in a sensibly designed dining room chair while partaking of a good meal and interesting conversation? Listening to a sermon or to the

other parts of the service should not constitute a complete definition of church attendance, but even listening to the sermon should be considered an exercise and more than inert passivity. One is reminded of the listener in the Scotch church so intent upon receiving the sincerely preached sermon that he was impelled to arise and stand until its end. (That *was* sermon listening!)

Church seating should be purchased with a clear understanding of its purpose, and should not be bought upon a salesman's representations alone. We question buying pews from a salesman at all. The pews and all of the equipment in the sanctuary should be designed by the architect. It is most regrettable to find fairly well designed sanctuaries filled with pews that are purchased without the benefit of the architect, the church evidently preferring to pay the salesman's commission rather than the architect's fair fee. The pews were BOUGHT rather than built from an architect's design and specifications. Pews should be BUILT to last for the life of the building. The manufacturer should furnish a bonded guaranty of durability and quality. The material and installation should be approved by the architect as meeting the requirements of the specifications. After approving the design and selecting the manufacturer to build the pews, you may have samples set up for final approval. If you insist on buying from a salesman and he offers bargain pews from a contract that has been canceled, ask where they may be seen. *Know where the furniture is to be made* and consider the banking reputation of the manufacturer.

Pews should be spaced not less than 34 inches from back to back; 35 inches is better, especially when kneelers are used, although 32 inches spacing is common usage. Provide 20 inches per sitting, rather than the 18 inches usually estimated. Allow 22 inches to 24 inches per sitting in the choir pews. Examine and measure the pews and spacing thereof in some churches, and you will be clear about your own requirements. Also inspect a sample of the pew before buying.

Usually a screen is built in front of the first pew, but sometimes it is very convenient to have the front pew unobstructed. Screens are usually required in front of the choir. All woodwork must, for satisfactory results, be designed by and the installation supervised by the architect. Book racks and envelope holders should be constructed as a part of the pew. Many advise that this equipment be equal in length to the length of the pew. A shelf beneath the pew for hymn books may be considered, if care is taken that it is not an annoyance. Kneelers may be attached to the pews so that they will fold back noiselessly.

Several ornamental designs on pew ends, if any, should be used, rather than the same symbol or design repeated throughout the entire length of the aisle. Avoid pew ends that encourage lounging.



If hat racks are attached to the pews, be sure that they are noiseless. Under no circumstances are umbrellas, raincoats or canes (except by the infirm) to be brought into a worship service. A church is not a horse fair.

*Floors and Floor Coverings.* The requirements of a good flooring are suitable color, quietness, resiliency, durability and genuineness. Do not have linoleum made in imitation of stone or tile—or rubber to imitate marble. Both these materials are excellent for many places, and need not be camouflaged to imitate something else.

The use of modern cleaning equipment and full time janitor service encourage the use of carpet in many rooms of the church building.

Carpets offer many advantages for use in the sanctuary. They give good color, are quiet, and have excellent acoustical value in their sound-absorbing quality, especially if felt mats are used underneath them. Carpets may be used in aisles and other open spaces with a different material under the pews.

*Manufactured Floorings.* There is on the market today a very extensive variety of floorings that meet all the requirements of a good church floor. Samples and prices of a choice of materials may be secured through the architect. Before making a selection, have the material inspected where it has been in use for a time sufficient to test its qualities.

Stone, slate and tile floors aid in giving a sense of permanence and strength to the church building. All floors must be carefully maintained in keeping with instructions provided by the manufacturer.

*Heating.* Great progress has been made in recent years in heating efficiency and control. The competent church architect will keep himself informed and in close touch with alert heating and ventilating engineers.

It is important to be able to control the heating of different rooms as they may be needed through the week. Do not allow the temperature of the sanctuary to get to a point where damage to the building and equipment, and especially the organ, may be caused, and where an extravagant amount of fuel will be required to get the wall and floors warm again. Nothing is more sepulchral than a cold, empty, colorless church. Make sure that all heated air entering the room is clean.

*Ventilating.* It is essential that there be a continual supply of clean fresh air of comfortable temperature and proper degree of humidity. The comfort of a room is greatly increased in hot weather if, by forced ventilation, the air is kept in motion or drawn from cooler portions of the building into the sanctuary. Before any church building is erected, the latest information should be secured regarding air-cooling and air conditioning. Significant improvements in this equipment are being

made. Air conditioning has proved a financially good investment for the church.

*Lighting.* The problem of lighting the sanctuary is to secure sufficient illumination for the nave and adequate lighting for the chancel without any disturbing effects. There must be two separate systems of lighting; one designed for the requirements of the nave; the other, for the chancel. There must be separate controls for the different fixtures and also a dimmer control to regulate the amount of lighting required for either nave or chancel.

A lighting fixture must give light effectively where needed and also fit into the scheme of the architecture of the building. The light must be thrown downwards, for its purpose is to enable worshipers to read the hymn books and worship books. The method of indirect lighting which throws the light upward to the ceiling where it is not needed is most inadvisable and spoils the religious character of the building. This system, which fortunately has generally become discarded, had the disadvantage of attracting the attention toward the illuminated ceiling.

The architect who designs the building must, by all means, design the lighting system and fixtures. The aesthetic appeal of the architecture must not be destroyed by too brilliant or ill-placed lighting. *Never* select lighting fixtures from a salesman or mechanic without the services of an architect. Avoid imitation candle fixtures—as we should avoid all imitations in church architecture. Keep electric lights off the altar and reredos. Above the pulpit there may be a soft, concealed light shining directly upon the speaker from above the pulpit. Try to get along without a lighting fixture on lectern and pulpit which may become an annoyance to the congregation. We do not require a separate lighting fixture for the use of every hymn book used in the congregation!

*Acoustics.* No acoustical problem should be tolerated in any room today. Assuming that sounds are distinctly emitted, they should be clearly heard without an echo or exaggeration, and the reverberation should expire within 2/10ths of a second to make way for new sounds to follow. If an acoustical difficulty is encountered, employ an architect who, of course, should be an expert in acoustics or who will introduce an acoustical engineer. Do not use mechanical sound amplification in the sanctuary, except as a last resort. In some instances amplification increases the acoustical difficulty. It is just as reasonable for the hard of hearing to be provided with aids as it is for other persons to be provided with eye glasses.

Draperies, upholstered seats and kneelers, carpets and sound-absorbing material on the ceilings will, of course, aid in absorbing sound waves and preventing an echo. Curved surfaces, if not made of highly efficient



sound-absorbing material, will focus sounds and create dead spots. Have a sound-reflecting surface above and back of the choir and speaker.

As noted elsewhere a rectangular room is acoustically best for churches.

## XVI.

### The Church Organ

There are good reasons why organ music is most acceptable for worship. Its gravity of tone, depth of expression, color and sustentation are necessary for needed effectiveness in a church service. The true purpose of a church organ as an aid in worship and to encourage congregational singing must control its designing. A church organ is to support worship of The Most High. Great amounts have been spent on organs that contained theatrical pipes and attachments that added nothing to the ensemble suitable and useful for church work. We do not estimate the value of music by the volume of its noise. Do not be misled in selecting an organ because of such stunts as borrowing, coupling, or coloring which some organ builders have featured. Some of the thousands of dollars spent on pipe organs would have been better spent for color in the church school rooms, good glass and good pictures, and for endowment to maintain the organ through the years.

It is well to employ an expert adviser or organ architect, who is not connected with a manufacturer. An organ expert will know how to practice economies when necessary so that the greatest possible range of notes may be secured for the amount appropriated. Consider only a reliable builder who is sympathetic with the highest ideals of church organ work. Have the organ specifications thorough in every respect. The architect of the building must, of course, control the design of the case and visible parts. Some architects can handle the whole organ project.

The principal purpose of a church organ is to furnish an accompaniment for the singers. The church organ recital renders an invaluable ministry but its purpose is mainly to inspire devotion and personal worship and not to give an exhibition of all the tricky arrangements possible in a modern organ. Truly churchly principles should enter into the purchase of an organ, as it is to be used to influence thousands of lives during a period of from twenty-five to forty or more years. As an orchestra composed of twenty good musicians is superior to one with forty mediocre musicians, so an organ of high quality is better than one of larger size but of poor quality, and with many parts that may seldom be used.

*The Organ Chamber.* Secure sufficient floor space so that the pipes will not be too crowded, thereby muffling the tones and being difficult

to reach for tuning. The architect must be careful to provide sufficient area and height for the organ. He should consult a competent organ builder as to the space and tone openings required for the organ. This should be done very early in the preliminary planning.

Have no windows or radiators in the chamber. It should be well ventilated with air of the same temperature as the rest of the room. The floor must bear the weight of the heavy metal parts without the slightest settlement. Install electric plugs for tuner's lights. Have the walls of sound-proof construction. Cement plaster is recommended for the inside finish of the walls in order to reflect the sound. Have the blower chamber sound-proof with clean, fresh air available. The organ blower should receive air of the same temperature as the nave. A considerable amount of air is delivered to the nave through the organ; hence the vital importance that it be not stale or musty.

*Location of the Organ.* The preferred location for the organ chamber seems to be at the side of the chancel, opening into the chancel for practically its entire length.

*The Console* should be located so that the minister and choir leader may be readily seen by the organist. Of course, it should not be any more prominent as related to the congregation than absolutely necessary. It is a good plan to place the console on the same side of the chancel as the pulpit and opposite the soprano side. Its interior must be easily reachable for repair work. Sufficient space must be provided for the bench so that it may be pushed back to accommodate a tall organist.

“Through long drawn aisle and fretted vault

The peeling anthen swells the note of praise.”

## XVII.

### Tower and Bells

The tower or spire is another feature of the church building that has moved poet and peasant to moods of admiration and worship. Greek and Roman temples had no spires.

The tower provides a note of climax in the design and emphasizes the upwardness of Christian aspiration. The architectural composition should be carefully studied so that the tower may take the most fitting position. Usually someone on the building committee urges that the tower be at the front “right on the corner”. In some cases it is justifiable to place it so, but as a rule it is more pleasing when nearer the center of the entire design, forming a high note to which the eye is led by all the other elements or parts of the building. The nave and other sections



of the building appear to better advantage when not hidden by a front tower. A significant design can be secured without a tower, and some buildings so designed are more expressive than some others that have towers. A belfry or bellcote furnishes a pleasing feature when a dominating tower cannot be afforded or would be unsuitable. The fleche (from the French, meaning arrow) when well done, is a pleasing feature in church architecture and should be used more frequently. Some may object to a tower because of its cost, but if we spend money for music and pictures, we may justify the cost of the tower by its aesthetic values and the inspiration it provides, as well as its utility in bearing the bell, chimes or amplifier. Modern plans call for utilizing the tower to house air conditioning equipment. With the use of modern amplification, the tower may contain the organ chamber, even when the tower is not near the chancel. The tall slender spire of the Highland Park Presbyterian Church in Dallas, Texas, may be seen for miles away in every direction. Truly it has too, a very practical purpose.

Let the architect place the tower in a dominating situation on the site. The tower should indicate the "door of welcome" to the church plant.

*The Church Bell.* The Church, in a materialistic age, should not abandon a means of spiritual ministry which through the ages the community has expected and accepted. The church bell is an effective and dignified means of propagating the Truth. The use of the church bell is a fascinating subject for one who loves to search out the thoughts and feelings of Christian people of all lands. Walter's book, *THE CHURCH BELLS OF ENGLAND* (Oxford, 1912), contains a bibliography of two hundred and fifty items. The use of bells in religious work is of great antiquity, dating back to 2000 B.C. These, however, were hand bells. In 600 A.D. the Pope ordered all churches to have bells. Canterbury Cathedral in 1110 had five bells.

In later years fine sets of chimes have been installed in American churches, and thousands are blessed by the sound of bells. In any event, let every church have at least one bell, purchased from a reliable manufacturer, and carefully tested. To have a part in such a gift! Could there be a more beautiful and satisfying incentive to self-denial?

Amplifying systems for the music of bells and chimes are increasingly acceptable and will continue to be improved. The more excellent recording and amplifying systems will increase in use. Here again have the architect bring the very best information on sound amplification. The church may wish to distinguish between the amplification of sound, such as organ music, and the creation and amplification of synthetic music (or sound).

## XVIII.

### The Site and Position

Before a church expends a considerable amount for property improvement or a new building, the location in consideration of present and future needs should very carefully be considered. Having determined the general location, take care to secure an adequate site. The charm of the English parish church and many cathedrals is effected to a great degree by the lovely grounds framed by trees and shrubbery which surround the buildings. An ample site is advantageous so that automobiles may drive on the church property for unloading and parking. This will doubtless increasingly be required by city building laws. The trees and shrubbery protect the building from storms and provide effective protection against noise.

A few blocks added to the distance to reach a church will not injure its effectiveness in the community if it is readily accessible and the grounds are ample. The services of a landscape architect working in cooperation with the architect should be engaged to help determine the best possible disposition of the building on the site and to prepare plans for the most satisfactory planting and for outdoor equipment such as outdoor pulpit and terrace for the choir, out-door fireplace, etc. The orientation of the building on the site should receive most careful consideration. It is a mistake to think that the narrow end of a building must always face the important street. The side view may be much more interesting and commanding. In some areas of church life, it was thought important to place the chancel toward the east. There are practical as well as traditional considerations for locating the chancel toward the east. In some locations better natural ventilation is thus made possible. If good stained glass is used, the effect of the morning sunlight crossing chancel and nave is not to be ignored.

Care must be taken to provide for possible future enlargement of the building or the erection of additional units.

The Myers Park Baptist Church in Charlotte, North Carolina, has a beautiful site of five acres which is proving not to be too large for the needed building and out-door usages. The First Presbyterian Church in Muncie, Indiana, has a new site of twelve acres, three acres of which are wooded. There is a brook and a natural amphitheatre. They can have an outdoor "chapel of the Healing Waters". Let's hope the Church itself will now be given a name rather than just a number.

Have the architect view proposed sites before one is purchased.





## DESIGN FOR A CENTRAL CITY CHURCH

Thomas & Wagner, Architects.

The church may be effective in design even in a crowded city condition and without becoming involved in a building with commercial departments.



LATIN - CROSS  
BOTHOMME



-TAU OR SAINT-  
-ANTHONY CROSS-



- CHALICE -  
- THE LAST SUPPER -



- THE PHOENIX -  
- THE RESURRECTION -



LATIN - CROSS -  
(CONSTRUCTION)

## XIX.

### A Protestant City or County "Cathedral" Program

By a "cathedral" in this connection we mean a "headquarters church" for the Protestant community, not necessarily a bishop's church. Protestantism in most of our cities and communities lacks the unity of witness and progress. This weakness of Protestantism we all recognize. A Protestant headquarters or clearing house office is usually difficult to locate in some office building. Significant Protestant headquarters housed in a churchly building would command attention and provide a practicable means for effective work in many of the fields of Christian endeavor. This kind of cathedral would be the "seat" of the Protestant churches rather than that of a bishop. If an accessible site could be cleared of old buildings and a Protestant cathedral building erected, the effect upon the entire community would be immediate and powerful. By the term "cathedral", of course, we do not indicate an ecclesiastical building of any certain size. We refer to the program of work in a cathedral which should, if at all possible, be housed in a very significant building. Here would be the ministers' and church workers' library and training schools, the choir school, and organ school with their libraries. Here would be training classes and institutes for workers and ministers. Here on Sunday afternoons would be great services of worship and preaching and religious pageantry. The building would be used daily for services of worship. Some downtown churches, continuing at a poor, dying rate, might dispose of their properties, place their equity in the cathedral fund, and in return receive the use of a chapel in the cathedral plant where their services could be at stated times. A cathedral would provide space for an art museum, missionary museum, museum of church history, etc. A great deal of church money has been invested in lodge and club buildings which have been dubbed "cathedrals", by what right it is difficult for a churchman to understand. Let the Church itself occupy this field of need.

A county cathedral, located at the junction of principal highways would prove to be as effective an asset to the territory it would serve as would a city cathedral. It must have ample grounds—a site of several acres.



## Remodeling Existing Buildings

A great many church buildings that are structurally sound and well located, but badly planned for effective services of worship, must continue to be used. Many churches would do well to spend a few thousand dollars to make the sanctuary more effective even if it should be thought that a change of location or a new building may be considered within a few years. Every pastor or church that feels a handicap to effectiveness in the sanctuary should endeavor to have a program of improvements presented for the consideration of the congregation.

It is a mistake to consider that "corner pulpit" churches, for example, should continue the awkward arrangement of their platforms. The facilities for preaching, for reading the Scriptures and the other parts of the worship service, and administering the Sacraments should have their reasonable setting regardless of the general plan or style of the architecture of the room. In some "corner pulpit" churches a new chancel has been built in a different location with relation to the room. Often a center aisle may be arranged and a much more effective arrangement of the entire room secured.

A bowled floor may have a level floor superimposed and straight pews installed with straight aisles. An improved arrangement is frequently possible by making all the old pews of equal length.

Rooms that are too wide may be arranged in more effective proportion by the construction of a row of columns along either side. The structure of the building would thereby be re-enforced.

It is never necessary to endure bad acoustics, noisy conditions, bad lighting, glare from badly located windows, displays of dummy organ pipes, displayed choirs, or other such objectionable features.

Many congregations when they see lantern slide views of new arrangements possible in their churches readily adopt a proposed improvement program. Pastors are sometimes surprised to find an eagerness among laymen to adopt improvements which pastors have been reluctant to suggest, or had not effectively explained through the use of illustrative material.

Many churches would do well to invest even liberal amounts to make their buildings effective even if they are to be used for only a few years. Such a program may prove to be an insurance against that slow death that has overtaken so many Protestant churches.

## Leadership in the Building or Improvement Program

A successful building or improvement enterprise requires competent leadership in which vision is followed by courage and perserverance. There is a definite need for ministers who will make the leadership of church building enterprises a life calling. This does not mean that the pastor should do any of the work of the architect. (Heaven forbid!) He must be a specialist in religion. The building of the House of God is a religious enterprise of high importance. The wise leader will learn at once the parts of the enterprise for which he must become responsible and lay out his long range program of leadership. First of all, he must become convinced of the needs for which his church seems to be responsible. Through preaching and personal work, he must place a deep concern upon his congregation and its friends. His promotional work will include well planned preaching and special addresses to the church school departments and all the other church groups. Such themes as "Rendezvous with the Divine Presence," "The Human Need of Divine Worship," "The Church Building as an Expression of Christian Ideals," and many other subjects that will occur to the interested pastor will prove to be stimulating and full of spiritual value for the people. The essentially religious aspects of the pastor's leadership in church building may be expressed by a quotation from a denominational hand book, "Let our church buildings be designed in keeping with the lofty purposes of providing for divine worship, for the administration of the Holy Sacraments, and for the ministries of preaching, religious education and fellowship and service. Funds devoted to the erection and equipment of church property should be most judiciously and effectively administered and building projects should become religious and spiritual advances in the life of the congregation."

Effective leadership will help utilize the varied talents and services of the church workers. The leader can keep the whole enterprise on a plane that will win the confidence of the entire community and the devotion of the congregation. So truly a religious enterprise as building the church and improving its equipment need not be followed by any unhappy results. Errors in plan can be avoided. Building debts that burden the regular work of the church are never necessary.

The leader must guide in the constitution of an adequate building organization. Much important work needs to be accomplished before a "building committee" is appointed. Each church will need to formulate its own program. In some cases, his work may most briefly be outlined somewhat as follows:

- I. A survey of the needs of the field, and developing a conviction of need.



- II. The assembling of a church program to determine for what purposes the building is to be used.
- III. The organizing of a General Committee.
- IV. The selection of consulting service, consulting architect and architect.
- V. Promotion and publicity.
- VI. Organizing and direction of the Financial Program.
- VII. Assembling a check list.
- VIII. Leadership training for the enlarged program.

A General Forward Movement Committee may be appointed and divided into a number of sub-committees. See Form No. 40, 5c, from the Interdenominational Bureau of Architecture for a detailed plan for organizing for a building or improvement program.

Usually the General Committee decides, with the approval of the church, after receiving recommendations from the sub-committees: the facilities to be provided, the amount to be expended and the maximum amount for which the church is to be obligated at any time, the adoption of the preliminary plans as a working basis, the final preliminary plans and designs, the architects and builders to be employed, the methods of finance, when the financial campaign is to be conducted, when the work of construction shall proceed, and the allocation of detailed responsibilities to the sub-committees.

The wise leader will make available to his committees and congregation the experienced counsel and help supplied by denominational and interdenominational agencies.

The Interdenominational Bureau of Architecture, organized in 1934 and directed jointly by a group of executives appointed by more than twenty denominations, has accumulated materials and the findings of very extensive experience. Through association with the several interdenominational and denominational agencies and councils the Bureau undertakes to keep abreast with trends and achievements in church work. Close contact is maintained also with the architectural and craftsmanship circles.

## The Architect of the Sanctuary

Architecture is one of the learned professions. The competent architect must have technical skill and knowledge, business and executive ability, and artistic feeling with a background of general scholarship. He has taken courses in liberal arts, literature and history as well as technical training in business administration, design, architecture, engineering and purchasing. In addition to all this, the successful designer of the House of God must have a deep religious feeling.

Most states require the examination and registration of architects, making it illegal to use the term "architect" without such legal registration. The architect must, of course, be independent of the contractor and be absolutely uninterested financially in contractors or building materials. Avoid plans supplied by lumber mills or contractors as you would doubtful patent medicines for a serious illness. If plans are not signed with the words "Registered Architect", ask if the one who drew them is indeed legally licensed to practice architecture.

Do not expect the best architects to come soliciting your work. The very architect you need may never solicit. He may take the same attitude that the doctor or lawyer does toward soliciting work. Do not employ the architect on the basis of pleasing pictures he may present. Anyone may hire a good artist to draw sketches that will please the Building Committee.

Employ the architect just as you would other expert professional service—upon his ability and record of accomplishment and his sincere interest in the work of the church.

The worst possible way to select an architect is to invite several to present sketches. Then the best salesman with the prettiest pictures and rashest claims as to the cost of his buildings may win the commission. It is as unreasonable to ask an architect to prepare free sketches as it is to ask a lawyer or doctor to present a free opinion, which you will use or not as you choose. (There is, however, an approved competitive method in which architects are invited to submit tentative plans for which they will be paid, the best solution being determined by a jury. The Bureau of Architecture will advise regarding this matter).

Expect to pay the architect a reasonable fee. His fee must cover a wide range and variety of expenses. Besides compensating the architect for his expert knowledge and services of a varied nature the fee must pay his draftsmen and engineers, the majority of whom are college and university trained, office force, rent, supplies, blue-printing plans after they are drawn, typing or printing specifications, etc. A com-



petent architect will save the church far more than the amount of his fee through his knowledge of materials and wisdom in buying them alone.

The fee for church work should be more than the standard rate paid for commercial work which costs the architect less to execute. It costs an architect much more to serve a church than a commercial enterprise. More time is consumed with committee meetings and consultation with the pastor or other members of the church who feel interested. In a commercial building several floor plans may be duplicated, but in a church practically every room requires individual study.

The architect must be given sufficient time and be left uninterrupted to develop and revise his plans—thereby saving money for the church and securing a better result.

Every church is an individual problem in itself. Every church is worthy of individual study. Second hand church building exterior designs and floor plans are so unsatisfactory, usually as second hand clothing. Differences in sites, amounts to be expended, desires of the people, and size of the congregation and other elements make it very unusual that a design or plan prepared to meet the needs of one situation can satisfactorily be used for another.

Authorize *ONE PERSON* to inform the architect of all decisions.

So varied and complex has building construction become that there are specialists in architectural practice as in the other professions. An architect who is engaged in a successful practice of designing homes may be unable to secure the time necessary, even if he has the religious background and disposition to learn the requirements of the church program and the necessary elements of church design and planning.

Church building is the most complex and difficult of all architectural problems. Within one structure there must be a sanctuary for divine worship, rooms for training in worship, a school building, and a social and recreational building. These are, from a construction standpoint, quite different buildings, but in successful church work, it is necessary to have these different types of buildings planned as one structure with a harmonious design for the whole. This is a staggering problem for any architect. If a competent church specialist is not available for the entire architectural service, have the service of a church specialist for at least the first drawings and for revising them until a satisfactory floor plan and design are approved.

(Send stamp to Interdenominational Bureau of Architecture for pamphlet "The Church and the Architect.")

## XXIII.

### Some Churchly Words

*Aisles.* Spaces outside the row of columns in a building with clerestory. There may be seats in these spaces.

*Altar.* Not to be used if the object referred to is a common table.

*Apse.* A semi-circular or polygonal termination of a choir or chancel.

*Baptistry.* That part of a church set apart for the administration of baptism. Often, in the Old World, a separate building.

*Baroque-Rococo.* A style of decoration distinguished by scrolls, etc., following the Renaissance. Tended to become extravagant in frivolous ornamentation.

*Basilica.* In early Christian times a church that more or less retained the plan of halls originally erected for legal or business meetings.

*Belfry.* A ringing room or part of a church tower containing bells. Formerly a detached tower for bells.

*Belle Cote.* A place where one or more bells are hung on buildings which do not have towers.

*Byzantine.* The style evolved in Byzantine in the 5th Century A.D. marked by the dome, wide-spreading round arches, and often elaborate color, ornamentation and mosaics.

*Campanile.* Tower not attached to a building.

*Chancel.* The portion of the church set apart for the clergy and choir.

*Clerestory.* The wall that rises above the roof over the side aisles when the middle of the nave is higher than the roof at the sides. This wall usually has windows. The side aisle may have seats besides the passage along the walls, or along the columns.

*Cloisters.* Covered passages.

*Column.* A pillar including its base, shaft and capital.

*Communion rail or chancel rail.* A railing used in some churches at which communicants or other worshipers kneel. Not properly called an altar.

*Dossal.* A hanging of fabric behind an altar or table.

*Fenestration.* The whole system and arrangement of windows and other wall openings.



*Gothic.* A term of contempt applied to medieval architecture by enthusiasts for the Renaissance. The Gothic, not strictly a style, applies to the spirit of architectural design during the 13th to 15th Centuries, marked by the prominence of the vertical note in which all elements seem to mount ever upward, expressive of spiritual nobility, capable of infinite variety of detail in plan and design.

*Georgian-Colonial.* Work in America inspired by the Georgian classic revival in England (1714 onward). Many elements carried over from Italian and other Renaissance influences.

*Mensa.* The top or table part of an altar.

*Narthex.* The vestibule or closed-in porch across the building at the rear of the nave.

*Nave.* From "Navis" (L) a ship, the part of the church in which the congregation is seated on the main floor, or in a clerestory church, the part of the building between the columns that support the clerestory walls.

*Norman.* The style in England preceding the Early English (Gothic) and corresponding to the Romanesque on the Continent.

*Renaissance.* Designs resulting from the revival of classic forms in Europe in the 15th and 16th Centuries and following. Many elements of classic temples recalled. Used much for civic buildings.

*Romanesque.* Developed by Christian builders from the Roman Basilica and the Byzantine. Featured by heavy piers, round arches, vaulted roof. Represented the church as an imperial power.

*Rood Beam.* A beam at the line between the nave and chancel supporting, or from which was hung a cross.

*Retable.* A kind of shelf or table rising a short space above the back part of the altar. A gradin.

*Sacristy.* A small room for keeping sacred vessels, vestments, books, etc.

*Transept.* That part of the church across the nave in front of the chancel and extending beyond the sides and forming the ends of a cross.

## XXIV.

### A Few Important Books

Short, Ernest H.: History of Religious Architecture. The Macmillan Company, 1926. Non-technical.

Vogt, Von Ogden: Art and Religion.

A sympathetic modern and Protestant appraisal of the historic and artistic background of public worship. Most important.

Fletcher, Banister: History of Architecture.

Non-technical, hundreds of illustrations.

Hamlin: History of Architecture.

Hamlin: The Enjoyment of Architecture.

Bond, Francis: English Church Architecture.

Byron, R.: The Byzantine Achievement, 345 pp., Knopf, N.Y., 1937.

Extensive bibliography.

Connick, Chas. J.: Adventures in Light and Shadow, Random House, N. Y., 1937. A remarkable monumental volume—indispensable in the field of stained glass.

Saint, Lawrence B., and H. Arnold: Stained Glass, A. & C. Black, Odgers and Schultze: The Technique of Public Worship.

Another definitely American manual by leaders working toward better worship in the Methodist Church.

Bradley, Dwight: Creative Worship.

Sperry, Willard L.: Reality in Worship.

Underhill, Evelyn: Worship.

A profound, scholarly and philosophical study of the inner realities of worship rather than its outward forms, by a great English mystic.

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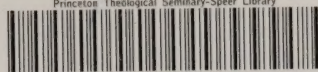
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